

DOCUMENT RESUME

ED 052 779

JC 710 203

AUTHOR Jansen, Udo H.
TITLE Art Curricula in Junior Colleges.
PUB DATE 71
NOTE 6p.
EDRS PRICE MF-\$0.65 HC-\$3.29
DESCRIPTORS *Art, *Art Appreciation, *Art Education, *Commercial Art, *Junior Colleges, Surveys

ABSTRACT

A random selection of 102 junior colleges in the North Central Association of Colleges and Secondary Schools responded to a questionnaire on the availability and purpose of art and art-related programs on their campuses. The responses showed that (1) most junior college art courses meet general education requirements, while some are lower-division equivalents leading to an art major; (2) large schools, of course, have more comprehensive offerings; (3) where the enrollment is mostly male, commercial art is emphasized over basic or historical courses; (4) where the liberal arts are dominant, courses in the basic and historical aspects of art prevail; (5) on campuses with more occupational offerings, commercial art and craft classes are more likely to be offered; (6) when the primary purpose of the college is adult or continuing education, art-related activities (exhibits, workshops, clubs) are popular; (7) members of the art faculty generally want a more comprehensive program, covering the many purposes for which art is studied; and (8) the size and primary purpose of each college determines the kind and scope of the art program. (HH)

ED052779

ART CURRICULA IN JUNIOR COLLEGES
Udo H. Jansen
Associate Professor of Higher Education
The University of Nebraska

1971

Logan (Growth of Art in American Schools, 1955) identified three primary means for assessing art education: (1) general education, (2) art education for the future artist and art educator, and (3) the social impact of art work. The study reported here deals with the first two as reflected in the course offerings and experiences in art found in junior colleges.

From the 1880's when art became a vehicle in schools whereby "creative self-expression" was fostered, to the 1970's, the American public has shown a fluctuating but steadily growing interest in visual art. In spite of this increased awareness, reports by Dressel (The Liberal Arts as Viewed by Faculty Members in Professional Schools, 1959) and Downey (The Task of Public Education: The Perceptions of People, 1960) indicate that the relative importance of art in public schools and colleges is considered quite low. This latter fact creates many problems in not only curriculum design, but in program popularity. What experiences will attract students? What courses are needed? More importantly, what objectives can the program foster?

In the spring, 1971, 102 randomly selected junior colleges in the North Central Association of Colleges and Secondary Schools region responded to a questionnaire pertaining to course offerings and related activities in art on their campuses.

The purpose of the survey was twofold: (1) to ascertain the purposes of art curricula, as mirrored through the offerings and related experiences and (2) which courses and experiences should be expanded or added.

UNIVERSITY OF CALIF.
LOS ANGELES

SEP 7 1971

CLEARINGHOUSE FOR
JUNIOR COLLEGE
INFORMATION

JC 710 203

Table I

ART CURRICULA / RELATED ACTIVITIES

Courses	All Institutions (102)		Size of Enrollment						Ratio of Male/Female Enrollment			
	N	Total %	(54) 0-999		(18) 1-1,999		(20) 2-4,999		(66) Equal		Predominantly Male (36)	
			N	%	N	%	N	%	N	%	N	%
Basic	96	94	48	89	16	88	20	100	66	100	29	81
History	75	74	36	67	14	77	18	90	58	78	22	60
Two-Dimensional	63	62	28	52	8	44	16	80	38	57	24	66
Three-Dimensional	49	48	22	40	4	22	14	70	30	45	17	48
Commercial	33	32	8	15	6	33	10	50	14	21	17	48
Crafts	14	14	4	7	2	11	4	20	12	18	2	6
Related Activities												
Exhibits	86	84	42	78	12	66	20	100	57	87	26	72
Resources	82	80	34	63	16	88	20	100	53	81	26	72
Misc. Activities	71	70	24	45	16	88	20	100	55	84	13	36

A basic list of course offerings and related activities was furnished each departmental chairman as follows:

- (1) Basic (including drawing and design)
- (2) History (including appreciation)
- (3) Two-dimension (including painting)
- (4) Three-dimension (including ceramics and sculpture)
- (5) Commercial art (including graphics and photography)
- (6) Crafts (including textiles, weaving, and copper enameling)
- (7) Exhibits (including demonstrations)
- (8) Resources (including various materials and guest speakers)
- (9) Activities (including art clubs and workshops)

Data on each of the nine above were then analyzed against a backdrop of (a) total enrollment in the college, (b) ratio of male to female enrollment, and (c) primary mission or purpose of the institution.

Table I contains a graph showing the percent of colleges offering each of the nine major categories, by size of institution and ratio of male/female. The two most frequently offered courses were drawing or design (Basic) - 94% - and History of appreciation courses - 74%. The popularity of these courses can, for the most part, be accounted for by the fact that they either fulfill a requirement for an art major or in most instances a humanities requirement. Conversely, the sparsity of more advanced courses can be attributed to the same cause, that they do not fulfill general education requirements.

Whereas basic and history courses were very common, craft courses could be found in only 14% of the colleges. A possible explanation is that craft courses may well be the most difficult to transfer to a four-year institution, and may be thought of by artists as mere handiwork, having little artistic value. Another explanation is that, in the main, crafts courses attract people interested

in leisure time activities and as such do not fit into a preparatory or transfer-type of program.

A large percentage of the colleges reported a variety of art related activities. Eighty-four percent scheduled exhibits, 80% supplemented classes with various resources. These activities were often an integral part or a direct outgrowth of the regular offerings.

Factors Affecting Art Curricula

Enrollment. Evident in Table I is the effect of size of the college upon the breadth and scope of art curricula. Fifty-four of the 102 colleges had enrollments of less than 1,000. When compared to the patterns of the total sample, these smaller colleges offered fewer courses, furnished fewer resources, scheduled fewer related activities. In each of the nine major categories, the institutions of 2-4,999 enrollments were more inclusive and comprehensive in their curricular patterns.

Ratio of Male-Female Enrollment. In the 66 institutions where the ratio of men to women was about equal, a notable greater emphasis was found in the basic and history courses, as well as the availability of related activities. On the other hand, where the enrollments (36 of the junior colleges) were predominantly male, greater support was evidenced for the commercial art classes.

Primary Purpose of the College. Eighty-six of the 102 institutions indicated that the greatest enrollment in liberal arts, transfer education. Statistics for those schools varied only slightly from the total sample, as found in Table I.

However, in the 10 colleges reporting the primary purpose as occupational education, fewer of the more traditional courses and related activities were found. Emphasis in those schools centered on commercial and crafts offerings.

Only two junior colleges reported a majority of enrollment in continuing

education divisions. Both colleges were heavily involved in art-related activities. Notable among these activities was a week-long art festival at one school.

Four schools indicated approximately equal enrollment figures among the various divisions - liberal arts, occupational, and continuing education. In these four, courses in basic, two-dimensional, and history classes were common; all emphasized a variety of art-related experiences. Only two offered commercial or crafts courses.

Addition or Expansion?

Eighty-eight of the 102 chairmen expressed desire for adding or expanding the following categories (number of times mentioned in parenthesis):

- | | |
|-------------------------|------|
| 1. Two-dimensional | (16) |
| 2. Three-dimensional | (16) |
| 3. Crafts | (16) |
| 4. History | (12) |
| 5. Commercial | (10) |
| 6. Resources | (10) |
| 7. Exhibits | (6) |
| 8. Basic and Activities | (4) |

Conclusions

1. Junior college courses in art are primarily related to general education requirements. Beyond that, courses which coincide with lower-division art courses leading a major in art occur more frequently (approximately in half of the schools).

2. As expected, larger schools can and do have a more comprehensive set of offerings and experiences.

3. Predominately male enrollments result in greater emphasis on commercial art, less emphasis on basic and history courses, as well as less on related activities.

4. When the major emphasis is on liberal arts education, more basic and history courses found; when that emphasis shifts to occupational, a corresponding shift to commercial and crafts classes is noted. Related-art activities are highlighted when the primary purpose of the school is adult or continuing education.

5. Most of the people primarily responsible desire a more comprehensive art program, one reflecting a greater variety of purposes to which art can address itself.

6. Summarily, art in junior colleges can be described as reflective of the primary purpose of each institution; the more comprehensive the mission of the college, the broader the art curricula. As two-year post-secondary schools become more truly community colleges, the more likely art programs will expand. Until such time, emphasis will continue on transfer, 4-year parallel courses, for this continues to be the primary role of junior colleges.